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# The Southern Speech Journal

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## INGE, O'NEILL, AND THE HUMAN CONDITION

LESTER M. WOLFSON

HOWEVER VARIOUSLY critics may conceive the relation of drama to life, all plays are finally judged for their success in creating, at the very least, a meaningful illusion. And so long as the word "illusion" is stressed, the purpose of drama is to offer diverting spectacle which will provide a temporary refuge from usual experience. But when we think of "meaning" rather than of "illusion," drama becomes an "imitation of life" and holds a "mirror up to nature." From Aristotle and Shakespeare to Ibsen, Shaw, and O'Neill, the power of the theatre to give profound insight into human experience has been almost universally affirmed. Thus Charles Lamb, in his essay "On the Tragedies of Shakespeare," argues that the tragedies can never be properly performed, because their heroes are so deeply and thoroughly the "objects of meditation"; William Hazlitt remarks of *Hamlet* that the "play has a prophetic truth, which is above that of history"; and Shelley, in his glowing "A Defence of Poetry," holds that in "a drama of the highest order there is little food for censure or hatred; it teaches rather self-knowledge and self-respect." Closer to our own time, Maurice Maeterlinck believed that the function of drama was to portray faithfully "states of soul"; and Tennessee Williams, in his production notes for *The Glass Menagerie*, implies that the end of all art is the representation or suggestion in essence of truth, life, and reality. Finally, Kenneth Burke and Francis Fergusson explore the idea of a preverbal dramatistic sense as the psychic constituent underlying not only the drama but all modes of artistic symbolism.

Mr. Wolfson (Ph.D., Michigan, 1954) is Assistant Professor of English at Indiana University, Gary Center. He will be remembered by readers of this journal for an earlier article, "On Selecting Subjects for Graduate Research" (Fall, 1954), and for several book reviews.

But whatever the final truth of a play may be, it is now a critical truism that art, to be art, must succeed first at the purely formal level. Lacking proper order and integration, any composition can be at best a mélange of interesting parts, whose disjunction may so irritate the critic that full appreciation becomes impossible. Aristotle is still a sound guide: if there is no psychologically unified action, the play cannot provide *harmonia*, the tranquillizing vision. Moreover, if character and language are not adequate to the playwright's theme, the theme itself can carry no conviction.

These preliminary observations are offered partly as apology, because in the subsequent comment on three plays by William Inge (*Come Back, Little Sheba; Picnic; Bus Stop*), and three by Eugene O'Neill (*The Iceman Cometh, A Moon for the Misbegotten, Long Day's Journey into Night*), mainly by omission I shall not do proper justice to formal considerations. The total order—the sum and interrelation of all formal elements—is a large part of the author's final insight, but I propose to abstract the informing theme, the prose thread of a similar idea that runs through these six plays in order to examine its strength and urgency as a philosophical principle. My purpose in part is to say something by way of needful correction to the over-zealous critical acclaim Inge has received, but primarily I want to suggest why O'Neill's last produced play, *Long Day's Journey into Night*, is one of the great dramas of the recent theatre, showing with love and truth the condition of modern man in search of himself. Inge's three plays and the other two by O'Neill will be treated summarily as background to a somewhat more extended analysis of the theme which *Journey* raises to superb tragic heights.

## II

Dramatic tragedies and closely related forms depict man struggling with forces which would destroy him both physically and spiritually. The destructive opposition may come from within the protagonist himself; from a powerful enemy or hostile group ranged against him; or from the implacable and inscrutable processes of God, Fate, Nature, or Society. Perhaps all occasions—inner and outer—may conspire against him. And just as the opposition may be inner or outer, so may be the victory—if there is one. Shakespeare's dark comedies and last romances provide examples of outer

victories, when from circumstances almost as desperate as those in the major tragedies triumph results for Isabella or Imogen. The true tragedies themselves offer the best instances of inner victory, for Othello, Lear, Cleopatra, and Hamlet, in spite of their suffering and physical deaths, embody an overarching grandeur humanized by chastened insight. It is largely in the serious plays of our own century that there may be no victory at all—as witness a Willy Loman or Blanche DuBois. For Willy, there is only an uncomprehending death, and for Blanche, insanity. But whether Imogen, Cleopatra, or Blanche; or Othello, Hamlet, or Willy, the leading personages of serious drama have one thing in common: with more or less awareness, they all struggle to understand and to be understood—in a word, for vindication, fulfillment, and love. To be sure, the stage cannot be bigger than life, and no single play can tell the whole truth about humanity. But in drama, as in life itself, all but the dullest and most villainous of men search, however blindly, for the peace which springs from properly nurtured thought and properly bestowed affection. St. Augustine believed that such peace could come only from resting the heart in God, the Enlightenment sought it in a fully rationalized mind, the Stoic in restraint, and the modern existentialist seeks it in the discovery of the authentic self. The ground of all these searchings is similar—face the truth about yourself and the nature of things. For without truth, man is split, choked at the very root of his being. And only from truth can come compassion and forgiveness.

### III

If the general theme of all serious plays is “what a piece of work is man,” there would be no special reason for considering Inge and O'Neill jointly, let alone the particular plays singled out. But even if the universal need of man is to discover the reciprocal relation of the world without and the world within, that need can express itself in many ways. The variant that Inge and O'Neill “choose” here, or at least the one that emerges on careful reading, is the same. Both authors portray a desperate aloneness, a radical feeling of alienation, perhaps the characteristic mood of our time. This alienation is in part a consequence of blurred notions of good and evil, of innocence and responsibility, which two devastating wars and category-shaking psychoanalytic insights have created in twen-

tieth-century man. There is, of course, between the serio-comic *Bus Stop* and the almost unrelievedly black *The Iceman Cometh* a vast difference in depth, tone, and artistry. Still, both plays are concerned with exploring the nature of the divisions which separate the characters one from the other, and even more importantly, in dissecting the inner ambivalences which threaten to tear a man apart. *Bus Stop* does so superficially and with badly scattered effect, whereas *Iceman*, from its very title—a haunting parody of the Biblical bridegroom—to its despairing ending in death and drunkenness achieves bleakly somber beauty.

In the remainder of this paper, then, I shall be concerned with the way in which the six plays chosen gain much of the truth they have by more or less faithfully mirroring the condition of modern man.

#### IV

As Inge himself has noted, the theme of his first success, *Come Back, Little Sheba* (1950), can be summarized by Thoreau's observation that the mass of men lead lives of quiet desperation. Doc Delaney and his slatternly wife, Lola, worn down by their frustrations and disappointments, are on the verge of childless middle-age. An over-strict father has helped to crush in Lola what could have been a joyously fresh temper, leaving her instead a cringing petulance brightened only by childish naïvete as she searches pathetically for approval and affection. And Doc's sentimental mother has fostered in him illusions about the "finer things," leading him to distort in particular the image of womanhood. Neither evil nor malicious, Doc and Lola have been trapped into an early marriage which gradually blasts Doc's hopes of becoming an M.D., turning him to chiropractic instead. The death of her child and her father's final rejection have transformed Lola through the years into the spineless creature we meet at the beginning of the play. Doc's disappointments over his career, his lost child, and his wife's slovenliness—all grafted on to his original sentimentalism—have led him to alcohol and to occasional brutalities which further destroy Lola. But as the play opens, with the aid of Alcoholics Anonymous, Doc has been well for a year, though most of the time he speaks and acts with grim resignation. Boarding with the Delaneys is Marie, a vibrant

college girl, in whom Doc falsely sees all his idealized notions of ambition and decency. Lola finds in Marie the exuberance and spontaneity of her own wished-for youth. Moreover, to both of them, Marie represents what her own dead daughter might have been. It is Doc's discovery of Marie's matter-of-fact affair with Turk, an arrogant athletic star, that drives him to a shattering binge. All his suppressed unhappiness erupts into a maniacal attack on Lola, who barely escapes his onslaught with a butcher-knife. This brush with final tragedy works as a deep cathartic, for when Doc returns from his "cure" a week later, both he and Lola have discovered their need for each other, a union of maturer strength than their earlier relationship born of common misery. Lola has brought order to herself and to the house, but most importantly, she has given up calling after her lost child-substitute, the dog Sheba. One cannot be sure that the renewed love between Doc and Lola will last, that their tragedy of isolation has been finally resolved. But at least for a time their prison of aloneness has been opened, disclosing to them that ties of shared suffering, if based on original love, can lead back to love once again.

The strength and truth of the play are in its picture of how essentially unheroic people can wrest some dignity from a crushing nexus of ignorant upbringing and untoward circumstance. Yet the play does not oversimplify ideas of either guilt or innocence, nor pass judgment on the inherent instabilities of human relationships.

*Come Back, Little Sheba* won the George Jean Nathan and Theater Time awards. Its successor, *Picnic* (1953), received even higher honors, winning both a Pulitzer Prize and the New York Drama Critics Circle Award. This is hard to understand, for *Picnic* is shot through with much tawdry pandering to popular taste, and as *Bus Stop* was to do in even worse fashion, it presents a gallery of characters who, despite Inge's intention, do not interrelate in a finally meaningful way. But once again the theme is highly significant—human loneliness and the desire to be held at a true valuation.

Like *Sheba*, *Picnic* tightly compresses its main action into a few climactic events which resolve straining tensions into precarious balance. Pretty, but not very bright, Madge, who gets tired of just "being looked at," has lived most of her youth waiting for something to happen. Millie, her younger sister, feels that to be brainy and talented is small satisfaction to a plain girl. Their mother, Flo

Owens, harassed by her anxieties over her daughters, and thwarted by her own unhappy marriage to a man very much like the one with whom Madge runs off, ineffectually tries to lead her daughter into a "good" marriage with wealthy Alan Seymour. Ironically, the drifter, Hal Carter, wistfully envies Alan's wealth and position, while Alan, even more wistfully, envies Hal's physical success with women. Rosemary Sydney, a schoolteacher who rooms at Mrs. Owens', covers her basic sensuality and her devouring fear of oncoming spinster-loneliness with male-berating bravado. On the night of the Labor Day picnic, Madge succumbs to Hal. Feeling at bottom that he is nothing but a bum, Hal sees in Madge all the beauty of a world which had been unattainable for him. And to Madge, who is moved by a quick gust of mingled love, pity, and passion, Hal gives meaning to a cardboard-doll existence. At the end of the play Hal is driven from town, with Madge following him, perhaps to the same unhappy future her mother had known. But for a moment, into the lives of the young people there had come a bright stab of awareness as they discovered the identity of their best selves in loving each other.

*Bus Stop* (1955) shows Inge still concerned with human loneliness, though in this play his theme is poorly worked into the characterization and action. Dr. Lyman, the drifting English professor, who loses respect, jobs, and wives through his sick molesting of young girls, is apparently intended as a contrast to the innocence of the central figures, Bo Decker and Cherie. But neither his particular problems of life and love, nor the loneliness of Grace the waitress, nor of Virgil, Bo's sidekick and mentor, meaningfully illumine the quality of Bo's and Cherie's feeling for each other. It is hard to escape the conclusion that Inge has gone commercial in peppering *Bus Stop* with gratuitous sex.

Like Josie in *A Moon for the Misbegotten*, Bo Decker, the gangling cowhand, conceals his own innate shyness, innocence, and lack of confidence by pretending that he has been a great success with the opposite sex. And Cherie, the nightclub "chanteuse," as she styles herself, has had a kicked-about life, which leads her, like Doc in *Sheba* and Hal Carter in *Picnic*, to build an image of ideal love. Bo bulldozes his way ahead with Cherie, who insists that she will not love anyone who does not respect her—and to her, respect means gentle treatment. Cherie discovers that Bo can sufficiently

meet her ideal when he becomes humble, confesses his loneliness, and reveals that his bluster has covered an inner void. If it is easier to feel that Bo and Cherie will be happy on their ranch in Montana than to be hopeful for Doc and Lola, or Hal and Madge, the reason is that Bo and Cherie are basically simpler people. But Inge's real intellectual interest seems to be not so much in Bo and Cherie as in Dr. Lyman's idea that in our time, from fear of giving of oneself in love, we shrink and poison our feelings. And the end of the play is most significant. Knowing that Bo's dependence on him must end, Virge has stayed behind as the others board the bus. Earlier in his life, Virge had given up a chance to marry because, as he now recognizes, he really preferred the irresponsible life of the bunkhouse. That decision has doomed him to loneliness, and he sees the double meaning in Grace's remark that he will just have to be left out in the cold. But marriage itself guarantees nothing. Grace had observed of herself in Act I that she has a home to go to, but that there was no one in it. Though a person of loving impulse, she had constantly fought with her now vanished husband, eventually finding such contentment as she has in fleeting affairs and in the simple duties of tending her bus-stop restaurant.

Where Inge fails thematically, it is from an inability to ramify, proliferate, and freshly state his leading idea. It takes some charity from the reader or viewer to fill in the central conception so that it stands revealed in full force. But despite this, his presentation of the tangled web in human relationships is strikingly relevant and honest. If the particular problems of Inge's characters are not specifically those of the audience, the basic insecurities they feel, and the particular values for which they strive have near-universal import. Even if family life is secure, in business there is the struggle for approbation from customers, subordinates and superiors, and in teaching for the respect of students, colleagues, and administrators. For better or for worse, our inner notion of self is increasingly dependent on outer notions. Men feel their intrinsic worth only when loved, and this is what Inge is saying, however haltingly.

## V

To turn from Inge to O'Neill is to turn from what is often deftly slick to what is always deadily earnest, where a deeply somber world-view becomes a genuine philosophical position. Certainly one

of the most despairing pieces in world literature is *The Iceman Cometh* (1946). And if finally its almost pathological despair must be rejected, the play has great power in affording every man a necessary, if shocking, insight into his own illusions and complacencies. It is impossible in a few words to suggest the overwhelming richness and subtlety with which O'Neill explores the paradoxes implicit in the idea of appearance vs. reality. At ironically-named Harry Hope's fleabitten saloon is gathered a veritable cross-section of persons who once occupied positions of responsibility—a lawyer, an editor, two military officers, a policeman, etc. But now, for various reasons of fear, cowardice, meanness, or sloth, they have all been reduced to sodden drunkenness. Their whole diversion is to look back upon what they saw as good (and flattering) in their yesterdays, and delude themselves with illusions about tomorrows. Sharing their pipedreams is Harry himself, who pretends that his non-existent love for his dead wife has kept him in such mourning for twenty years that he has not set foot from his saloon in all that time. Actually, he like the rest, is looking for an excuse to withdraw from a life he has no wish to face. Finally, completing the dismal crew are pimps and prostitutes who, like the others in their wish to save their egos, console themselves with the lie that they are not what they are.

At the beginning of the play, the group is awaiting the arrival of the salesman, Hickey, who in the past had treated them all to roaring drunks and ribald stories. But when the salesman arrives, it is a sober new Hickey, who tells them that in facing the truth about himself, he has no more need for drink and is at peace.

Bewildered and resentful as Hickey starts telling them that they should face the truth about themselves, that they should realize their tomorrows *today*, the derelicts make an effort to prove their independence by sickly sobering up and going into the outside world. But the effort is futile, as Hickey knew it would be. He had not really expected that they would or could change, but that they would *see* that they could not and thus achieve peace from what he thinks have been tormenting pipe-dreams. Here the terrible truth emerges about Hickey: he has killed his own wife, as the only way of achieving release from the guilt he felt at her constantly forgiving him his trespasses. For a time he pretends that he had done it out of love for her, but at least half the truth is that he had come to hate her for making him despise himself. As the police come to take



Hickey away, he wonders if he had been insane when he cursed at Evelyn after killing her. Immediately his gloomy audience seize upon this as a beam of hope: how can an insane man speak truth? At once they are back to their drinking and joking, only Larry Slade—who has functioned as a kind of chorus throughout the entire play—seeing that Hickey, whose message could blow up the whole world, is in truth the Iceman Death. *The Iceman Cometh* brilliantly inverts the belief that the truth can make one free: the only truth is that truth itself leads, paradoxically, not to joy and life but to death and despair. But the abject bitterness of the play, and the paradox within paradox, is that the lies men tell themselves, the pipe-dreams which bring a measure of peace, can be bought only by the death of the spirit.

In *A Moon for the Misbegotten* (1952), a lesser play than either *Iceman* or *Journey*, the situation is nearly as hopeless as in the Hope saloon. But a large note of compassion has entered. Like the characters in *Iceman*, the protagonists of this play also tell lies but they never fool themselves. Josie Hogan, a giant Irish girl, spreads stories of her wantonness as compensation for her belief that she lacks all appeal and because she nurtures what she thinks is a hopeless love for her landlord, James Tyrone, Jr. (This is the same Jamie whose life eleven years earlier is treated in *Journey*.) Tyrone alternates between a mordant cynicism and Doc Delaney-like sentimentalism. He sees in Josie the basic purity which he has defiled in his corruption of all that his mother had wanted for him. His drunkenness and his lechery are the tragic outcome of his betraying his mother's trust. But the motives are never that unmixed in O'Neill: Tyrone in an over-dependent way had loved his mother, but he hated her too for leaving him in death, and then has hated himself the more for hating her. Josie talks tough and dirty because she thinks that that is what Tyrone likes to hear, but at the end of the play they both experience a moment of awareness as they see fully through each other's masks. Sadly, it is too late for Tyrone, who can find in Josie not a wife but only a mother-substitute, and Josie, realizing this, breathes a loving wish for Jim's death so that he may rest forever in forgiveness and peace. The tragic web, which catches men in psychic forces beyond their control, has been spun once more.

## VI

The overriding concept of a Fate which blots out joy in life is beautifully expressed in O'Neill's last play, *Long Day's Journey into Night* (1956). In his note to his wife on presenting this play to her on the occasion of their twelfth wedding anniversary, O'Neill speaks of his having written with "deep pity and understanding and forgiveness for all the four haunted Tyrones." That he is writing about his own past adds poignancy to the drama, but it stands as great theatre with no biographical reference—it portrays universal inevitabilities in human life. And O'Neill sees here, as he did not in *Iceman*, that the whole truth about man must include the love which springs from "pity, understanding, and forgiveness."

There is a terseness about *Journey* which recalls Greek drama, with its swift, inexorable toll of heroes whose blindness and pride lead to suffering far beyond human deserts. Four characters, bound in the most intimate tie of family, in the space of some fifteen hours face what seems a final blasting of all their hopes. Powerful ambivalences of love and hate weave with ever-increasing tightness throughout the action, until not only physical night but soul-killing blackness as well has fallen.

The play begins almost brightly. The mother has returned to the Tyrone summer home from what seems to have been an innocent-enough stay in the hospital. Light banter passes easily between Actor James Tyrone, his wife Mary, and their two sons, Jamie and Edmund. But conflict soon arises. The rending tensions emerge as Tyrone and Jamie quarrel about the father's stinginess and the son's profligacy. We learn that Mary had been sick at Edmund's birth, and that she hates the summer home which Tyrone's tightness has left cheerless and unadorned. By the end of the first act, from furtive looks, the beginnings of accusations and embarrassed denials, the reader gathers that Mary has been out of her mind and has only recently been restored to a teetering normalcy.

When Mary comes down after a short stay upstairs, Jamie can see at a glance that his mother is withdrawing from reality again, that the long day's journey into night has fully begun. With ever-increasing detachment, which alternates with fluttery panic, Mary observes that no one can help the things that life does to him, that no one is to blame for what the past has made him. In quick counterpoint, Tyrone sounds the theme of "will-power," bitterly resentful at Mary's inability to stop taking morphine. Mary bursts

out against the quack Dr. Hardy, who typifies the cheap service always sought by penny-pinching Tyrone. Hardy too preaches will-power, even when one is half mad with agony. Another hopeless remedy, in fact a meaningless irrelevance as the brothers' contemptuous look at their father implies, is the Church, whose faith the boys had flouted. Edmund retorts in Nietzsche's words, that what hope, if any, there is for man, must come from man himself: "God is dead; of His pity for man hath God died." Tyrone bitterly turns again on his wife, exclaiming that if he does get drunk no man had a better reason. But Mary reminds him that when people have loved each other, they must remember only that, and not try to explain or to excuse the things which life does that no one can understand. It develops that Mary, between her sentimental attachment to her own past and hatred for Tyrone's nomadic actor's life, has lived in terrible isolation. And to her husband's remark that one must forget the past, the answer comes that one can never do so, for the past is the present and the future as well. Next, the mother's broken anger turns on Jamie, who she blames for causing the death of her son, Eugene. As a seven year old, Jamie, suffering from measles, had gone into the baby's room. But that too was indirectly Tyrone's "fault," for Mary had left the children to join her husband on one of his tours. Now Mary, left alone for a minute, is happy to be rid of her family's contempt and disgust, but still she feels a chilling loneliness.

As the day wears on, Mary recedes more and more into herself. She remembers what were the happy days when she thought she would become a nun and a fine pianist. She pretends for a moment that the only reality is the time when one is happy, but instantly despising her deception, she calls herself a lying dope fiend. For a moment she hates Edmund, whose birth had brought on her rheumatism, then bitingly accuses Tyrone of trying to take Edmund from her when it is discovered that Edmund must go to a sanitarium for his tuberculosis — a dread fact the family had tried to keep from her throughout the day.

In the final act, all the crossing patterns of mingled love and hate come to a climax. Father and sons get drunk, but there is no escape for them as there had been for the derelicts in *Iceman*. Edmund comes to see his father in a more sympathetic light, as Tyrone recalls his own harsh boyhood, cursing his deserter father: that poverty-struck youth was the cause of Tyrone's rootlessness, his avarice, his foolish sinking of his money into the land which

represented stability to him, even to the neglect of his family and to the destruction of his career, as desire for quick financial success led him to stay year after year in a ham role which ruined him for anything else. But the sympathy and natural affection between father and son are tinged by ironic reflection on Edmund's part that life is crazy, that if you look it straight in the face you die, and that the only escape is to be constantly drunk with wine, or with poetry, or with virtue—anything to keep from thinking, for if one thinks he will kill himself, as Edmund in fact once had tried to do. When Jamie comes in, the brothers begin to fight. Edmund had berated Jamie's false knowingness about women, and now Jamie reveals that he, jealous of his parents' fondness for Edmund, had consciously tried to make a bum of him by filling him with cynical "wisdom." But an instant later, genuinely proud of Edmund's talent and sensitivity, Jamie tells his brother that he loves him more than he hates him. Jamie had hoped that he could mend his own broken life if his mother had mended hers—the mother who, in his wretchedness, he calls a "hophead." At the tense conclusion of the play, Mary enters, holding her long-stored-away wedding dress, and now completely gone from touch with her family. Jamie sneeringly greets "the mad Ophelia," as Mary, through the mist of reverie relives her youth, and ends by trying to remember something that had happened to her in that long-ago spring: "Yes, I remember. I fell in love with James Tyrone and was so happy for a time."

## VII

The view of human life given by Inge, and more particularly by O'Neill, is not hopeful in any ordinary sense of that word. But problems of the isolated self are not solved by pretending they are not there. It is easy to argue that the characters in these plays are distorted "neurotics," even "cases." Perhaps they are, but good drama always hyperbolizes reality, and the reality of our time is that men must struggle more fiercely than ever to escape the legacy of what is for too many a blighted past of ignorance, rejection, and humiliation. Even if we can do so, O'Neill implies that inherent in humanity are dark threads which may never be entirely of our own weaving. In *Long Day's Journey into Night*, like Shakespeare in the great tragedies, he has no cure to suggest for evil, other than that it be tempered by love and compassion.

## BEN HILL SPEAKS OUT

HUBER W. ELLINGSWORTH

IN THE FRONT ranks of nearly every social movement are to be found leaders who speak boldly and uncompromisingly for the reforms which they champion, with the belief that the people need only hear the truth in order to accept it. Such a man was Benjamin H. Hill of Georgia, the first Southerner to mount a Northern lecture platform after the Civil War and present his unadorned views on the state of relations between North and South. Hill was the forerunner of a stream of ex-Rebels who sought to improve sectional relations in the decades following the war. His uniqueness lies in his refusal to employ the platitudes and generalities utilized by many of his successors, and to rely instead upon a bold and aggressive presentation of the Southern position as he visualized it.<sup>1</sup>

Benjamin Harvey Hill was a pre-war lawyer and state legislator from Jasper County, Georgia. He actively opposed secession, being an ardent Unionist, but accepted the Confederate cause at the outbreak of war. He served the Confederacy as senator from Georgia, distinguishing himself as a supporter of the policies of President Jefferson Davis. After a few months imprisonment at Fort Lafayette, he resumed his law practice and served as a congressman and United States senator until his death in 1880.<sup>2</sup>

Perhaps because of his legal training and legislative experience, Ben Hill was especially concerned with the legal intricacies of secession and peace. After the Reconstruction Act of March 2, 1867, he published *Notes on the Situation*, a collection of twenty-two essays attacking Reconstruction on constitutional grounds.<sup>3</sup> This legalistic defense of the Southern attitude found favor with the people of the

*Mr. Ellingsworth (Ph.D., Florida State, 1955) is Instructor in Speech at Michigan State University. He has recently published two other articles dealing with speakers and speeches of the Reconstruction period ("John Quincy Adams II and the Regenerate Rebels," The Quarterly Journal of Speech, XLI (1955), 391-96 and "The Ohio Raid of General John B. Gordon," The Southern Speech Journal, XXI (1955), 120-26).*

<sup>1</sup>See Huber W. Ellingsworth, "Southern Reconciliation Orators in the North, 1868-1899" (Unpublished Ph.D. Dissertation, Florida State University, 1955).

<sup>2</sup>DAB, s.v. "Hill, Benjamin, Harvey."

<sup>3</sup>Augusta Chronicle and Sentinel Company, 1867.

defeated Confederacy, and the essays were widely printed and circulated,<sup>4</sup> at a time when there existed in Georgia an almost complete vacuum of conservative leadership. Joseph E. Brown, long-time governor of the state, refused to oppose the policies of the Federal government concerning the South. Robert Toombs, early member of Davis' cabinet and later a foe of the Davis administration, had exiled himself to Europe to escape federal imprisonment. Alexander H. Stevens, to whom the Georgians might have turned, had retired from public life.

In early June of 1867, a group of Atlanta citizens summoned Hill to an unofficial conference, and asked his advice concerning how they should react to Reconstruction. He presented his views in a speech on July 16, at Davis Hall in Atlanta, attacking the constitutionality of Reconstruction, and urging Southerners to combat the proposed Fourteenth and Fifteenth Amendments. In this address, force and violence were expressly forbidden as means of opposing the federal program. The preservation of the Union was declared vital, but not at the sacrifice of constitutional principles. Moreover, Hill predicted the failure of the Radical program, claiming that a government of force was inoperable within the framework of a democratic state. In closing, he scourged those Southerners who urged acceptance of the Radical program as the easiest way out for the South.<sup>5</sup>

The Davis Hall speech launched Hill on a new career of leadership. He was much in demand as a speaker at political meetings during the following year. On July 23, 1868, an estimated twenty thousand persons assembled at Bush Arbor in Atlanta to protest against Reconstruction. Hill was the logical choice as featured speaker. He praised the assembly as representing the highest in democratic ideals and attacked the Fourteenth and Fifteenth Amendments as violating the spirit of the Constitution. In Augusta a month later he again enjoined against the use of violence, saying that another conflict would wipe out the South, but he called for opposition to Reconstruction by all peaceful means.<sup>6</sup>

By the autumn of 1868, then, Hill had strongly established himself as a leader of the Southern Democrats in his section. The scanty

<sup>4</sup>Haywood J. Pearce, *Benjamin H. Hill, Secession and Reconstruction* (Chicago, 1928), p. 149.

<sup>5</sup>*Ibid.*, p. 144.

<sup>6</sup>*Ibid.*, p. 183.

evidence indicates that he visualized himself as the logical spokesman to represent the Southern Democracy in the presidential campaign of Horatio Seymour against Ulysses S. Grant. On September 5, 1868, there appeared in the Columbus, Georgia, *Sun* a "Personal" to the effect that "Ben Hill is going on a stumping tour in the north western states at his own expense." That there was need of interpretation of the Southern point of view in the North cannot be denied. Whether Hill was the man for the job remained to be seen.

Since the passage of the Reconstruction Acts and the ratification of the Fourteenth Amendment, peace in the former Confederacy had been marred repeatedly by violence and threats of violence between radicals and conservatives. Not the least of these incidents occurred after Hill's announcement of his decision to visit the North. On September 19, according to the official report quoted in the *New York Times*, a group of Negroes had come to Camilla, Georgia, for the purpose of attending a Republican rally. A white man demanded that the group disperse. When it refused to do so, he fired a gun into a Negro band seated on a wagon. This shot led to a pitched battle in which perhaps fifty persons were killed or wounded.<sup>7</sup> In issuing a statement on the affair, Republican Governor Robert Bullock blamed the white conservatives for creating an attitude that encouraged such violence, though he did not mention Hill by name.<sup>8</sup>

Such a development obviously was not calculated to cause rejoicing among the Northern Democrats whose cause Hill planned to aid. No official correspondence between Democratic committeemen and Hill seems to have been preserved, but the available evidence suggests that Hill's plans for a Northern swing were abandoned partially at the suggestion of his fellow Democrats. The Columbus *Sun* reported that "At the advice of friends," Hill had "foregone his stumping tour in the North."<sup>9</sup> The Georgia Republican press also took note of the situation, though in less friendly terms. Hill and his party, it was observed, had been "felicitating themselves with the idea of swinging around the circle at the North," but had received an "unexpected rebuff" and had been informed by Northern Democrats that their services were not wanted.<sup>10</sup>

<sup>7</sup>New York Times, October 10, 1868.

<sup>8</sup>Pearce, p. 190.

<sup>9</sup>Columbus Sun, October 9, 1868.

<sup>10</sup>Augusta National Republican, September 19, 1868.

Whatever the basis of Hill's decision, he abandoned the idea of a stumping tour in favor of a three-week visit to New York, during which letter writing was to be his principal activity. He began his visit with a barrage of correspondence in the *Tribune*, *Herald*, and *Times*. In all, he wrote nine letters. Some defended the actions of the Southern whites in the Camilla riot and similar incidents. Others were personal defenses against charges by the *Tribune* and *Sun* that he was a "wild Southern extremist." Hill was interviewed by a *Tribune* reporter on October 1, and voiced many of the ideas that were to be expressed more fully in a speech which he agreed to give a few days hence to an organization known as the Young Men's Democratic Union.<sup>11</sup>

All the opposition papers chortled so loudly at what they described as the Democratic National Committee's "embarrassment" over Hill's actions that they very nearly missed the speech altogether. The *Times* either did not know that he spoke or chose to ignore the fact, commenting smugly, "The Georgia lion suddenly became the meekest of lambs. Instead of launching the thunderbolts of his wrath as at Atlanta on the 23rd of July, he confined his efforts to the inditing of ingenuous letters, and will doubtless return home a mortified if not wiser man."<sup>12</sup> The *Sun* likewise appears to have been unaware of the speech.

But though the exact date and occasion are unclear, Hill did speak.<sup>13</sup> The speech, in essence, was a defense of the constitutional

<sup>11</sup>See the newspapers cited, September 25 to October 14, 1868, for an account of the Hill visit and reactions to it.

<sup>12</sup>New York *Times*, October 8, 1868.

<sup>13</sup>Biographer Pearce states that he spoke before the "Democratic Club" on October 6, referring to the address as the "Tammany Hall Speech." Biographer Benjamin H. Hill, Jr. calls the audience the Young Men's Democratic Union, but does not discuss the date. Three speech anthologists, Chauncey Depew, Alexander McClure, and the anonymous compiler of *Orations, Homer to McKinley*, agree that the speech was given to the Young Men's Democratic Union, but fix the date as October 8. Whether the speech took place inside Tammany Hall or in Union Square is equally unclear. The best clue seems to lie in the *Times'* account of the Democratic rallies going on in the area. The *Times* states that on October 5, the Union set up a stand in Union Square as part of a giant rally endorsing the Democratic ticket. After commenting on several of the speeches, the newspaper notes that "the speech-making was kept up until the people no longer listened." This circumstance suggests that Hill's speech might have been missed by reporters bored by the proceedings or hurrying to make deadlines.

The *Tribune* is not specific about date or occasion, but it does contain a text of the speech, the same version used by the anthologists mentioned above.



basis of state rights as applied to secession and congressional reconstruction, with a sharp denunciation of those who could not appreciate the point of view from which the Southerners operated.

Biographer Pearce provides the following appraisal:

In many respects, this speech of Hill's . . . is the best utterance of his entire career on the issues involved in Reconstruction. Speaking before a northern audience, with the consciousness that invective and denunciation are not the proper modes, he voices a plea for justice and fair play toward the South which probably had not been equaled; and gives an exposition of the southern viewpoint in the post-war imbroglio, which for clarity, for fervor, and for convincing argument is not equaled elsewhere in his speeches or writings.<sup>14</sup>

Since the address represents the first effort of any consequence by a Southerner to expound on Reconstruction before a Northern audience, Pearce's claim that the plea for justice had not been "equaled" is undoubtedly valid.

Hill begins his speech with the obviously false assertion that in making it he is departing from his original intention not to speak in the North, but he explains that he has been prevailed upon by friends and by a committee from the Democratic Union to do so. Having made this acknowledgment of the occasion, Hill turns his attention to the "people of the North." The remainder of the speech is obviously directed, not at a partisan political rally, but at his critics who would read the text in hostile newspapers. Perhaps he was not unaware that his supporters in Georgia would be interested in his remarks. Whoever he was addressing, it was not, at any rate, the Young Men's Democratic Union.

The first major division of the speech was an indictment of the North on two counts. First, the North had failed to learn, despite the repeated promptings of history, that "magnanimity in the conqueror is the very highest guarantee of contented submission by

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A shorter and more fragmentary text, different from the *Tribune* account, is given by Benjamin H. Hill, Jr. The younger Hill admits frankly, "I have had great difficulty in collecting the speeches. My father had one remarkable characteristic. He never preserved any of his speeches nor any criticism of his political course." While no proof exists, the similarity in content and the episodic arrangement of the speech as printed by Hill's son indicate that it may have been a preliminary draft of the speech actually delivered. See Benjamin H. Hill, Jr., *Benjamin H. Hill, His Life, Speeches and Writings* (Atlanta, 1893), p. iv.

<sup>14</sup>Pearce, p. 194.

the conquered." Second, "the North will not admit what all other people know—that the South honestly believed in the right of secession." From this latter failing, Hill charged, came most of the evils in sectional relations, for "as a result of this infidelity to such plain fact, you assume that the Southern people are criminals." If they are honest, their assent to the non-secession construction of the Constitution is a sufficient guarantee. If they are not honest, but criminals, no promise they could make ought to be trusted. "Power is the only guaranty of fidelity in criminals, and if you cannot believe and cannot trust the South, you must, indeed, abandon the Constitution and govern with power forever, or you must give up the South as unworthy to federate with you in an equal government of consent."

It was unfortunate, Hill noted, that these alternatives were not generally understood. The North could see only the criminal aspects of Southern behavior. "In your papers, from your pulpits, behind your counters, on your streets, and along your highways, I hear the perpetual charge that the South fought to destroy the government, committed treason and murder, and every inhuman crime, and that she is still intractable and rebellious and dangerous and insincere, and must concede and give guarantees." It was this tragic misunderstanding, Hill argued, which compelled him to offer refutation. The South, he said, had made five concessions since the war which should indicate plainly her desire to avoid the charge of criminality. She conceded at Appomattox that the ablest arguments produced in favor of constitutional secession had been nullified forever by superior force of arms. She acknowledged emancipation by giving up her slaves without compensation. She repudiated the Confederate debt, and accepted her share of the debt contracted in defeating her. Furthermore, the South permitted Congress to establish a legal system in the states, unknown to the Constitution; and she acknowledged the citizenship of the former slaves. To only one demand—that former Confederates be debarred from office at a time when their experienced leadership was desperately needed—had the South refused to acquiesce. "For this, and for this only, all their concessions are spit upon, and they are denounced as intractable, insincere, rebellious, and unwilling to accept the results of the war!" What would the reaction of the South be to this rejection of Southern good will? There were three things which the South would not do: secede again, re-enslave the Negro, or consent

to his social and political equality. The last would not be accomplished, Hill told the Northerners, "even though you may send down your armies and exhaust the resources of the whole country for a century, and pile up the public debt till it lean against the skies; burn our cities and murder our people in the attempt."

Having declared what the South had no intention of doing, Hill next stated his opinion as to what it would do. It would accept peacefully the election of either Seymour or Grant, but with far greater hopes of justice from the former than the latter. Regardless of which man was elected, however, the Southern states would "quietly, peacefully, but firmly take charge of and regulate their own internal domestic affairs in their own way, subject only to the Constitution of the United States." Then, having made this pronouncement, Hill asked, "Will you . . . send down armies to compel these states to regulate their own affairs to suit you, outside of the Constitution?"

The speaker then turned to the last major division of his address, an exposition of the soundness of the American system of constitutional government. He challenged his audience to examine the history and background of the Constitution. The object lesson to be gained, he said, was that "freedom cannot be secured in a wide and populous country except upon the plan of a federal compact for general interests, and untrammelled local governments for local interests." From its very beginning this system had been notably successful, and it had accomplished near miracles in the seventy years of its existence. "And is this happy, fruitful, peaceful system dying—hopelessly dying?" Looking to the approaching election in which Grant was likely to triumph, he inquired, "Has it but twenty more days to live a struggling life?" If the North would "rise above passion, throw away corruption, cease to hate and learn to trust," it could insure that the flag would wave "over freemen, not subjects, over States, not Provinces; over a union of equals, not of lords and vassals."<sup>15</sup>

It is doubtful whether Hill entertained any hopes that this one speech, pointed and analytical though it was, would have a direct effect upon the presidential election. True, he mentioned that the cause of constitutional government would gain far more by the election of Seymour than of Grant, but the significant aspect of this

<sup>15</sup>Chauncey Depew, ed., *Library of Oratory* (New York, 1902), X, 276-85.

statement was that the states would manage their own internal affairs in their own way, no matter who was president.

Certainly the speech gained popular support for Hill in the South. One conservative editor described his letters and the speech itself as "the most powerful political documents of the campaign."<sup>16</sup> The Columbus *Sun* praised him for refuting the slanders of the New York *Sun* against the South.<sup>17</sup> Still another conservative editor found Hill's efforts "to enlighten the Radicals and Puritans praiseworthy and patriotic," but feared that, considering the Northern state of mind, it was a "useless waste of labor and time."<sup>18</sup>

But if the speech failed to influence the presidential election measurably, it probably had another and still greater significance. It expressed for the first time on a Northern platform the attitude of the conservative Southern whites toward Reconstruction, as voiced by an acknowledged conservative leader. The speech came at a significant time, a scant year after Reconstruction had gone into full operation, and on the eve of the first presidential election since the war ended. Indeed, as a prophetic document of Southern conduct, the speech is remarkably astute. The South did not secede again or make an attempt to reinstate slavery; it has not yet acquiesced to social and political equality for the Negro. With little violence, the Southern states did proceed to establish control over their affairs, despite the attempts of Congress to maintain Reconstruction.

Moreover, for the student of Southern public address, the speech is noteworthy for reasons other than its historical significance. Ben Hill chose to speak in a hostile area to a group of Democrats who were evidently embarrassed at his presence. Yet despite this vacuum of *ethos*, he spoke out boldly on issues which he felt must be discussed. As the forerunner of a group of post-war Southerners who strove to improve sectional relations by means of speeches in the North, he alone chose the course of legalistic analysis, rather than of crowd-pleasing generalization. Hill helped to demonstrate that the South could not be argued back into charity with her neighbors, and thus pointed the way to a more conciliatory approach by his successors. It was a suitable tribute that Henry Grady should begin

<sup>16</sup>New Orleans *Picayune*, quoted in *Augusta Constitutionalist*, October 22, 1868.

<sup>17</sup>Columbus *Sun*, October 9, 1868.

<sup>18</sup>Augusta *Chronicle and Sentinel*, October 6, 1868.

his "New South" speech in New York eighteen years later with a quotation—albeit spurious—from Hill's address to the Young Men's Democratic Union.<sup>19</sup>

<sup>19</sup>The opening statement of Grady's speech was: "There was a South of slavery and secession—that South is dead. There is a South of union and freedom—that South, thank God, is living, breathing, growing every hour." These words, Grady said, had been delivered "from the immortal lips of Benjamin H. Hill at Tammany Hall in 1866." There is, however, no evidence that Hill spoke at Tammany Hall in 1866, or, indeed, that he traveled to New York between the outbreak of the Civil War and 1868. Neither do accounts of Hill's Democratic Union speech contain the alleged quotation. Yet, while Grady may have taken some license with the facts, he was ideologically accurate in paying tribute to his fellow Georgian.

## A SPEECH JOURNAL VIEWS ORIGINAL SPEAKING

FRANCINE MERRITT

### I

WHEN MAN TURNS from prospect to retrospect, he becomes something of a revolutionary. His attention is drawn, not to the admittedly significant plateaus of consolidation, but rather to the turbulent eras of transition. He enjoys reconstructing — at a safe distance — revolutionary phases in every area of human activity.

The last decade of the nineteenth century has attracted the attention of speech historians because it was just such a period, particularly in the area of public address. Out of it developed the speech course that we normally expect to find today in every college catalogue — the beginning course in public speaking. As a result of forces at work at the turn of the century, our historians tell us, "elocution teachers" became "teachers of public speaking," composition was reunited with delivery, *pronuntiatio* was reabsorbed into rhetoric.

When events of this magnitude occur today, we learn of them and react to them first at conventions and through our professional journals. Just so did our late nineteenth-century predecessors, who also had national and regional speech organizations, including a Southern one, and a speech journal. The latter, it is true, was a commercial monthly magazine, not a subsidized quarterly, but on its pages may be found in microcosm the "before" and "after" portraits of present-day training for public address, and the story of a significant shift of emphasis in the teaching of speech. This is an account of the way the world of public address looked to the editor and readers of *Werner's Magazine* in the 1890's.\*

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\**Werner's Magazine; A Magazine of Expression*. Vols. 1-30; January, 1879-December, 1902. Title varies. *The Voice*, 1879-1888; *Werner's Voice Magazine*, 1889-1892; *Werner's Magazine*, 1893-1902. Subtitle varies. Albany, N.Y.: Edgar S. Werner, January, 1879-May, 1885. New York: Edgar S. Werner, June, 1885-September, 1902. Chicago: Werner's Magazine Company, October-December, 1902. Merged into *The Philharmonic*, February, 1903.

## II

Some readers may require an introduction to this journal. Its editor, Edgar Schell Werner, began its monthly publication in 1879, as a magazine-leaflet for stutterers. He certainly had no intention of addressing it to orators, much less of training them; but oratory crept into the magazine by the back door of the Church. Clergymen were not likely to be stutterers, but they did suffer from two other complaints — clergyman's sore throat and "ministerial tone." The former was the clergyman's malady; the latter, the congregation's. Moreover, many teachers of elocution were ordained ministers, some of whom had become interested in elocution because of personal voice problems. Perhaps Editor Werner deliberately set out to woo this segment of the reading public, or perhaps he was desperate for copy. In any event, he began to include at irregular intervals certain original materials, as well as reprints, and translations from foreign books dealing with oratory. With few exceptions, these articles were on the subject of delivery, and some even gave instruction in oral reading. Werner also reproduced informative and critical studies of such orators as Wendell Phillips, Matthew Simpson, George Whitefield, Henry Ward Beecher, and Canon Liddon. A few articles even examined the social and educational forces affecting oratory, commenting both on its "decline" and on the public's growing impatience with display in platform address. These articles, however, were never central to the purpose of the magazine, for the mainstream of its materials during the eighties flowed, by stages, through the subjects of stuttering, voice disorders, voice science and singing, Delsarte, and recitation.

Then, in 1892, the fourteenth year of publication, a significant event took place: some elocution teachers banded together to form a national organization. Actually, *Werner's Magazine* had promoted its formation, even in the eighties, by publishing letters and editorials advocating such a move. Immediately *Werner's* pledged support to the organization and was appointed its official organ. Thereupon it began the practice of reprinting significant convention papers and discussions, and of sending an editorial critic — sometimes the editor himself and sometimes his associate, Elsie M. Wilbor — to attend convention sessions.

At first, the new organization, called the National Association of Elocutionists, gave little attention to public address; but there

were at least two straws in the wind. The first was Robert I. Fulton's comment at the first convention that teachers of elocution were losing their most fruitful field by ignoring "oratory," because college students wanted that type of training. The second was a letter in the *Werner's Magazine* department called "Letter Box," in which George W. Hoss of Wichita, Kansas, presented in a six-point outline the reasons why public speaking should be taught more extensively by elocution professors.

Although it took two additional years to set the pot boiling, these gatherings of teachers began to spotlight an interesting situation. When the speech teachers convened, they discovered that they could not make speeches. In a report of the 1894 convention written for *Werner's Magazine*, Elsie Wilbor said acidly:

Miss Alice Maude Crocker gave a most excellent extempore talk, proving herself to be one of the very few delegates who could or would speak on the spur of the moment. The lack of ready extempore speakers among trained elocutionists was marked throughout the entire convention. Teachers with years of experience trembled like school girls at the bare thought of rising and addressing their fellow-laborers for three minutes on topics that, presumably, were of vital interest, and with which they should have been so filled that five times the allotted period would hardly suffice. On the contrary, the discussion period bore little fruit. It was with difficulty that the President eked out the time set aside for general remarks. . . .

What is the reason? Is it that the speaking of other persons' words, which forms so large a part of the elocutionist's professional life, unfits one for the formulating of one's own thoughts, or is it that there are no thoughts to be spoken?

At this same convention George Hoss, the previously mentioned correspondent to the "Letter Box," added fuel to the fire with an address in which he concluded that while there was a vocational demand for speech and the university curriculum had a place for it, administrators were not convinced of its importance or usefulness, and especially were not willing to accept "elocution" as a substitute for "oratory." Then he followed up his address by contributing to the September, 1894, issue of *Werner's* a short answer to questions raised by Miss Wilbor's criticism. Hoss charged that experience in recitation actually hindered the speaker by channeling his time into memorizing rather than into gathering and analyzing original material and developing style, thus making him distrustful of his own ability to speak. The highest aim of elocution was not, he said, either pleasure or culture, but the cultivation of speaking ability.



He gave as his reasons for this premise: (1) that the United States was in a "materialistic" rather than an "aesthetic" period, (2) that the people were of a practical turn of mind, (3) that a "free people are pre-eminently a speaking people," and (4) that consistency and honesty demand that schools of "oratory" should teach what they profess to teach. "Let it be the ambition of our schools," he concluded, "to make speakers as well as reciters."

The following month the magazine's regular department, "Topics of the Month," edited by F. Townsend Southwick, took up the cudgel by quoting a letter from a teachers' agency asking for a graduate of a reputable school of oratory who could "make a speech as well as recite." Asserting that such requests were not uncommon, Southwick added:

It would seem to be self-evident that a teacher of "oratory" should give at least a fair proportion of his attention to the subject which he professes to teach; yet it is a fact, too well known to require demonstration, that not one teacher, school or "college" of oratory out of a dozen gives enough instruction in the art to enable their graduates to take part in an ordinary discussion. For the most part, such schools are engaged in teaching recitation and gymnastics; neither having aught but a secondary place in the preparation for public speaking.

There is a vast field here that is literally going to waste for lack of laborers. Elocution, useful and admirable as it is, is not in itself sufficient for the purpose. There must be systematic training in extemporaneous speaking.

Then he prophesied, "In ten years from the date of this [1894], the 'teacher of oratory' who cannot prepare his pupils for public address will find himself reposing in lonely grandeur on the topmost shelf among the pedagogical curiosities of the nineteenth century."

The "pro-extemporaneous" faction also found heavy ammunition in the report of the National Association of Elocutionists' Committee on Colleges, which disclosed the inferior and discredited position of elocution in institutions of higher learning. This report *Werner's Magazine* duly called to public attention.

For two years after this burst of activity, *Werner's Magazine* continued to report the controversy but, at the same time, also continued to confine itself very largely to articles in the traditional pattern. The editor's delay in following up the apparent existence of a strong movement toward a new type of speech training was probably less the result of personal inclination than of a lack of articles on the subject. Like present-day editors, Werner could

hardly publish copy that was not written or submitted. In fact, as late as 1900, a book review in the magazine noted the "dearth of treatises on public speaking."

March, 1896, marked the turning point, for with that issue *Werner's Magazine* began the publication of "First Steps in Public Speaking," by George Hoss, an early version of the modern public speaking textbook, with sections on language, preparation of the address, divisions of the discourse, kinds of oratory, the practice of extempore speaking, and even with some attention to debate and parliamentary procedure. From that time on, there were an abundance of valuable articles on public speaking in the magazine. Usually these were reprints of papers and addresses prepared for state and national conventions, for by this time public speaking had become sufficiently important as a subject to merit separate sectional meetings, the proceedings of which were occasionally reproduced in their entirety.

So productive were the years between 1896 and 1900 that a sampling of titles and points of view for the purpose of illustration must suffice:

Professional people spoke on the "Elocution of the Bar" and the "Elocution of the Pulpit" before the Iowa state speech association.

Caroline V. Dorsey contributed to *Werner's* an excellent article urging the importance of teaching audience adaptation.

J. M. Buckley's convention address on "Ineffective Oratory" stimulated a discussion in which Trueblood listed the speaker's elements of success (knowledge of the subject, conviction that the subject needs to be presented, directness, knowledge of men, and character), and J. W. Churchill followed by defining the standard for good public speaking as "idealized conversation."

At an Ohio convention Laura Aldrich read a paper on "Elocution in the High Schools," in which she questioned the value of extensive training in recitation and reported that exercises assigned to her students included three-minute talks on personal experiences, prepared five-minute addresses, and story-telling. She added, "Of course, many write these out and memorize them, but I am doing all I can to secure the beginnings of extemporaneous discourse."

Trueblood's presidential address at the 1899 convention, "The Educational Value of Training in Public Speaking," marked the ascendancy of original speaking.

In the issues of *Werner's Magazine* for those years may also be found a miscellany of materials related to public address: interviews with Ingersoll and Depew concerning their methods; a summary of the issues and orators in political campaigns; instruction on how to construct a speech; suggestions for counteracting stage fright; and articles on conversation and debate. Intercollegiate associations such as the Central Debating League and the Interstate Oratorical Association, received extensive publicity, including photographs of LaFollette and Beveridge, both of whom had recently won college oratorical contests. The magazine even reflected the inevitable reaction against these contests by publishing a critical examination of them.

### III

By 1900, *Werner's Magazine* was beset with financial difficulties, and the issues between 1900 and 1902 contain, for the most part, only token articles on public speaking and debate. But for all practical purposes the transition had been accomplished. A small reprint filler item labeled "Elocution Gives Place to Oratory" told the story:

The old elocution is dead. Some of his nearer relatives bend sadly over the grave and supplicate for a resurrection, but it is in vain: the old liar has gone to his everlasting punishment. Oratory as a man-maker is now recognized and welcomed, and we sincerely trust that, standing for character development, for power to think, to feel, and to lead others into active cooperation with us in service of humanity, we may do something for the cause of education that shall not be without a blessing from the future.

# A BIBLIOGRAPHY OF SPEECH AND THEATRE IN THE SOUTH FOR THE YEAR 1956

RALPH T. EUBANKS, V. L. BAKER, AND JAMES GOLDEN, *Editors*

**T**HIS BIBLIOGRAPHY lists the more significant titles in speech literature of the South for the year 1956. It carries publications from the leading fields of study, including books, monographs, and journal articles. Listed also are significant published items appearing in 1955, which were overlooked by the editors in preparation of the 1955 bibliography. Again, the listing includes relevant doctoral dissertations submitted in speech and in various other disciplines during the year 1956. If the dissertation is abstracted in *Dissertation Abstracts* or in *Speech Monographs*, the dissertation entry so indicates.

The list of journal abbreviations includes only "core" journals. In general, abbreviations follow the form used in the Haberman bibliography of rhetoric and public address which appears in *Speech Monographs*.

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## ABBREVIATIONS

AAA	Annals of the American Academy of Political and Social Science	DH	Delaware History
AHR	American Historical Review	ETJ	Educational Theatre Journal
AHQ	Arkansas Historical Quarterly	FCHQ	Filson Club Historical Quarterly
AL	American Literature	FHQ	Florida Historical Quarterly
AIHQ	Alabama Historical Quarterly	GHQ	Georgia Historical Quarterly
AmQ	American Quarterly	GR	The Georgia Review
APSR	The American Political Science Review	JAAC	The Journal of Aesthetics and Art Criticism
AR	Alabama Review	JAF	Journal of American Folklore
AS	American Speech	JMH	Journal of Mississippi History
CH	Current History	JNH	Journal of Negro History
CO	Chronicles of Oklahoma	JP	The Journal of Politics
CSM	Christian Science Monitor	JSH	The Journal of Southern History
CSSJ	Central States Speech Journal	KHQ	Kansas Historical Quarterly
CWH	Civil War History	LCQ	Library of Congress Quarterly Journal of Current Acquisitions
D	Dramatics		
DA	Dissertation Abstracts	LHQ	Louisiana Historical Quarterly

- |       |  |       |  |
|-------|--|-------|--|
| LJ    | Library Journal  | SeR   | Sewanee Review                                 |
| MHM   | Maryland Historical Magazine                               | SFQ   | Southern Folklore Quarterly                    |
| MHR   | The Missouri Historical Review                             | SHQ   | Southwestern Historical Quarterly              |
| MVHR  | The Mississippi Valley Historical Review                   | SM    | Speech Monographs                              |
| MwF   | Midwest Folklore   | SO    | The Southern Observer                          |
| NCHR  | The North Carolina Historical Review                       | SR    | Saturday Review                                |
| NEQ   | New England Quarterly                                      | SSJ   | The Southern Speech Journal                    |
| NMQ   | New Mexico Historical Quarterly                            | ST    | The Speech Teacher                             |
| NYHTB | New York Herald Tribune Book Review                        | SwR   | Southwest Review                               |
| NYTB  | New York Times Book Review                                 | TA    | Theatre Arts                                   |
| PADS  | Publications of the American Dialect Society               | TAn   | Theatre Annual                                 |
| PM    | Players Magazine   | TFSB  | Tennessee Folklore Society Bulletin            |
| PSQ   | Political Science Quarterly                                | THQ   | Tennessee Historical Quarterly                 |
| PMLA  | Publications of the Modern Language Association of America | TN    | Theatre Notebook                               |
| PQ    | The Political Quarterly                                    | USQBR | United States Quarterly Book Review            |
| QJS   | The Quarterly Journal of Speech                            | VMHB  | The Virginia Magazine of History and Biography |
| RKHS  | The Register of the Kentucky Historical Society            | VQR   | The Virginia Quarterly Review                  |
| SAQ   | South Atlantic Quarterly                                   | WF    | Western Folklore                               |
| SCHM  | The South Carolina Historical Magazine                     | WMQ   | The William and Mary Quarterly                 |
|       |  | WS    | Western Speech                                 |
|       |  | WT    | World Theatre                                  |
|       |  | WVH   | West Virginia History                          |

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# WORKSHOP

## STATE COURSES OF STUDY IN SPEECH

FREDA KENNER

There has been for a number of years a widespread interest in teaching guides for speech teachers in the secondary schools. This interest has developed out of a three-fold need. First, the major responsibility for educating high school students in oral communication skills rests today very largely with teachers of other subjects. Second, inexperienced teachers are constantly asking for help. Third, with a course of study completed and on file, state departments of education often tend to look with greater favor on the establishment of regular speech courses in the secondary schools.

The Committee on Problems in Speech in the Secondary School of the Speech Association of America is at present in the process of preparing a course of study for use in classes in speech fundamentals. Because of the widespread interest in such materials, the Committee has been empowered by the Administrative Council of SAA to develop a broad, basic, flexible program which could be used as a guide by all persons and agencies interested in such a course of study.

In order to determine the number of states now having courses of study in speech, during 1953 members of this Committee addressed inquiries to the departments of education of each of the forty-eight states, and also to the various state and regional speech associations. The replies indicated that twenty-five states either had special courses of study for speech or that work in speech was included in study programs in English or in oral and written communication. Twenty-one states reported no course of study including speech. Two states did not reply. None of the regional associations reported speech courses of study. Two state associations

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said they had issued study outlines and two had courses of study in progress. Many state associations replied that although courses of study had been prepared at one time, these had been misplaced as a result of changes in officer personnel.

In the fall of 1955, letters were sent to the state departments of education in the thirteen Southern states in the SSA area in an effort to determine how much progress had been made since the 1953 survey. The thirteen states were: Alabama, Arkansas, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Texas, Virginia, and West Virginia.

In the 1953 survey, Florida and Louisiana were the only Southern states reporting specific courses of study in speech. By 1955, Mississippi, Tennessee, and Texas had been added to the list. Alabama reported that it was in the process of preparing a course of study. North Carolina and Virginia indicated that while in their states there were no materials for speech as a separate area, current courses of study in English and other subjects included work in speech. Local schools prepare their own courses of study in Arkansas and Kentucky. Georgia and South Carolina reported no speech courses of study, and West Virginia stated: "In many schools speech is given as one of the four years of English. In some it is offered as an elective subject in addition to the four years of English. In a great many schools it is given as units within the usual English course."

While this 1955 survey did not include questions about speech correction and special education, most of the thirteen states contacted reported that they had special education programs in speech.

The five states which already had printed courses of study obligingly sent copies. *A Guide to Teaching Speech in Florida Secondary Schools* is the title of Florida Bulletin No. 34A (Revised). This bulletin is complete as to objectives, procedures, suggestions, and time schedules for each unit. The chapters on discussion, parliamentary law, extemporaneous speaking, and debate are gems. They will be of great value to the new teacher, and splendid reminders for the experienced teacher. There is also a good chapter on speech in the junior high school. This is a very valuable book, and I hope that the Florida State Department of Education will be able to grant your requests for copies.

The supply of Louisiana's bulletin, titled *A Course of Study in Speech*, is exhausted at present, but I had the opportunity to ex-

amine it in 1953, and considered it a fine example. It is to be hoped that the Louisiana State Department of Education will soon have additional copies available.

*A Suggested Program of Oral Communication for Mississippi Schools* is outstanding for its material on remedial reading in the elementary school. The secondary school chapters are, for the most part, designed to fit into the English curriculum. Included is a good chapter on the extra-class speech activities program.

*The Teaching of Speech in the High Schools of Texas* is clear, concise, and attractively arranged, with sound objectives and stimulating pupil experiences. It has a particularly good unit on radio speech and an excellent bibliography at the end of each chapter. Mr. Lee Wilburn, Assistant Commissioner of Education, stated in a letter that "Speech is a popular course in our high schools, and the enrollment at that level is extremely heavy."

*Suggested Procedures for Teaching Speech in the Secondary Schools of Tennessee* has outstanding chapters on oral interpretation and dramatics. The oral interpretation unit, written by Mrs. Ruby Krider, was reprinted in the Spring, 1957, issue of *THE SOUTHERN SPEECH JOURNAL*.

The time has come when parents, teachers, principals, superintendents, and boards of education must look upon speech as an integral part of the educational process. Speech must be lifted from the realm of an extra-curricular activity which trains the talented student for speech contests, and take its rightful place in the curriculum. Is the planned state course of study a means to help accomplish this objective? Should regional associations prepare suggested courses of study, along with the Speech Association of America, to help establish and stabilize the speech program in the secondary school?



## Book Reviews

JAMES GOLDEN

COVENANT WITH EARTH. By Lew Sarett. Selected and Arranged by Alma Johnson Sarett. With a Foreword by Carl Sandburg. University of Florida Press, 1956; pp. xxvi + 177. \$4.75.

If I am right, Alma Johnson Sarett has given us, in this handsomely produced volume, the definitive character of Lew Sarett's *Covenant with Earth*. In her sensitive selection, she has accomplished a new critical focus on the total work.

Here I would like to mention only two of the broader aspects of her suggestive selection: the inclusion of hitherto unpublished poems and the relatively greater weight given to the poetry dealing with Indian life.

The six new poems represent a real increment to the sum of Lew Sarett's philosophy, humor, and perception. "Almanack," itself actually a set of five new poems, evokes nature in its many moods and tones, a calendar of spiritual weathers; "Clouds at Timberline" is a remarkable blend of rhythmic excitement and imagistic preciseness. Nor does the comic spirit breathe more benignly anywhere else in Sarett than in the warm, humorous "Arithmetic"; and from the chaste imagery of "Kinsmen" arises an explicit statement of the poet's spiritual position:

Even as tranquil water in a hollow  
Mirrors the fleeting shadow of a swallow,  
Oh, even so am I content to be  
Kinsman of sky and wind and sea.

One of these new poems, "Cliff-Dwellers," is a significant new treatment of the poet's Indian subjects. It is, in a sense, truly a poem of summation, as though Sarett's abiding interest in a race which slumbers uneasily between past and present has been projected to an ultimate vision of former grandeur and final loss. Here is the conclusion of the poem, following a long and beautiful evocation of the simplicity and nobility of the cliff-dwellers' lives:

Tonight the moon will flood its silver foam  
Over the cliffs and with a lean pale hand  
Call up from these dark caves a hundred ghosts—  
Patriarchs, children, warriors, lovers, priests,  
Haulers of jars of water, grinders of corn,  
Molders of silver and polishers of turquoise.

Deep in arroyo-gloom the prowling wolf  
Will stretch his gullet and toss ironic laughter  
Into the starry caverns of the sky.



It is a scene of utter desolation. Yet, before the wolf has his realistic last laugh, the imagination, under the magical sign of the moon, once again, however sadly, peoples the perished past.

I, for one, cannot read this passage without thinking how much this moon is Lew Sarett's own, his special poetic bequest. Like this conjuring moon, his poetry has evoked the teeming particulars of a vanished past: the sweating shuffle and stomp of the "squaw-dance," the ringing medicine song for hunting duck, the vibrant and vengeful "thunderdrums" of war, the Indian lovers with their poignant songs, the tender and delicate "sleep songs." All these, and many other aspects of the Indian's life, have become, through Sarett's poetry, part of America's poetic heritage.

Sarett's astonishing, his artistic, achievement is that he has evoked only as much of that vibrant past as actually exists in the beleaguered living Indian, whom he could personally observe with a cold eye and a pitying, admiring heart. Among a host of familiar examples, I think of the suggestive conclusion, so lightly and humorously drawn, of "Rain-Song." Here, after conducting a long ceremony, eloquent with tradition, soliciting the rain-god, one medicine man turns to another for a private word:

Ugh! Lame-Wolf! . . . Tobacco! . . .  
 Ugh! . . . I spit on your red willow tobacco!  
 It has not teeth! It is for squaws!  
 Give me your white man's tobacco—  
 The black stick with the stuck-on silver dog! . . .

The total effect of the rest of Sarett's poems dealing with the Indian is not unlike the effect obtained in "Cliff-Dwellers," and it is in this sense that the single poem exists as a kind of summation of Sarett's vision of a glorious, blasted people.

Equally important as the inclusion of new poems in stimulating us to a re-evaluation of Sarett is the emphasis on the poet's treatment of the Indian. Nearly three-fifths of the volume is given to it, and I think that critics will study with renewed seriousness its bearings on the pattern of Sarett's poetry.

There is a question concerning Sarett's interest in the red man which, for all its obviousness, has not, I think, been sufficiently discussed, and that is simply the question, Why? Why Indians?

The superficial answer is clear enough. As forest ranger and hunter, Sarett got into country where these people were, became their friend, found them colorful and interesting, and so wrote about them. Such an answer, true so far as it goes, nevertheless fails to explain the *degree* to which a significant poetic talent was committed to depicting the life of a vigorous, yet forlorn people; nor does it explain the organic relations of the Indian poems to his other work.

Sarett has himself provided the answer in a characteristic fashion. It was his habit to speak and write directly—so directly that some persons fail to realize that he left always something implicit, something extra, for the reader prepared to take a little time with him. So in this case his regard for the Indian is actually implicit in his "world-view," as that is expressed not only in the poems but also in an introductory essay reprinted here, with as much clarity as prose can manage: "Some of us think that these are all that matter much—the wild earth, nature." Sarett stated that he was one of those who "are convinced that nature holds most of the answers to the big basic questions of life."

Now this is just the kind of statement that we tend to accept automatically, as the expression of a pretty sentiment, not unlike our own. For most of us a tender regard for nature is, in fact, pretty sentiment, and little more. We like our wild animals in cages and our flowers in gardens. We can sympathetically read another "nature" poet's mournful description of the effects of civilization on man, "nor can foot feel, being shod," without being overwhelmingly motivated to walk barefoot through the snow. Our great interest in nature is in "controlling" or "harnessing" it, and it is hardly an exaggeration to say that, for most of us, nature is the arch-rival and enemy of our proudly civilizing will.

It seems to me that we must understand this about ourselves if we are to read Lew Sarett's poetry with any real sympathy of understanding. For when Sarett said that he believed nature had the "answers," he *meant* it, and the degree of his conviction, as expressed in his poems, comes to us as a truly radical idea.

I, at least, could look long at a granite mountain—if I *could* look long at it—without thinking of Carl Sandburg or any other poet. Yet for Sarett it is the easiest, most "natural" thing in the world to make that identification with his great good friend, and, if we are prepared for the poet's world, to make it convincingly for us. This is, of course, no isolated example: in his descriptive and lyric poems, there is hardly a stanza, a line, that is not bursting with the merging streams of "natural" life and human motives and behavior. He identifies himself, his friends, and his enemies with natural things, with geese, mountains, wolves, granite, deer, dew drops, wild flowers, coyotes—the list is limited only by the possibilities of his own direct experience of nature.

Such merging of man into the natural scene is the primary characteristic of Sarett's poetic world, and to recognize so much is to arrive at an explanation of his interest in the Indian, and its organic relation to his other poetry.

As always, Sarett said it himself with deceptive clarity: "In many respects the red man is a personality and symbol peculiarly American." But of how few actual, historic Americans is he the symbol! Certainly not of that white multitude, engaged from the beginning, as it is even now tensely engaged, in "conquering" a continent, in bringing nature into conformity with human wishes, in bringing her "to terms." To the degree that the red man is symbol of any actual American other than himself he is so only of those few woodsmen who, in the vanguard of civilization, themselves sometimes lived the life of the red man—that is, of a man living in a state of equilibrium with nature, taking but maintaining what it offers. It is of this mythical American—of Lew Sarett's and a relatively few other dreamers' dreams—that the Indian is symbol and essence: the man who could come to terms, as Lew Sarett would come to terms, *with* nature, the man who would co-operatively draw up a "covenant with earth."

We may then safely assume that the Indian's attraction for Sarett lay in an attitude toward life which came closer than any other to an attitude which he could only praise and, in fact, desire in important respects to emulate.

If the Indian's attitude is only a close approximation, and not precisely the true attitude of the man of nature, it is because the Indian has been tainted, where he has not been destroyed, by the encroachments of "civilization." I do not think of a single instance in these poems of a meeting between white man and red which does not work to the disadvantage of the Indian. This is, I suppose, appallingly close to the historic facts; but if there is any evidence to the contrary it will not be found in these pages.

I do not mean that Sarett was unfair. Consciously he could be as objective and fair as any other sophisticated intelligence. In the famous, poignant "Box of God," for example, Sarett writes of the priests who converted Joe Spruce to a religion not natural to him:

In simple faith and holy zeal, they flung  
Aside the altar-tapestries, that you  
Might know the splendor of God's handiwork,  
The shining glory of His face.

But this is the conscious mind speaking. When the imagination assumes control, the poet sees the "cavalcade of priests" marching "like a slow black worm—Crawling upon the snow." When the imagination views them, the hands of the priests are "soft and white," they make "their talks with strong, smooth-moving tongues," and Spruce's conversion is "to flutter against the door/ Crippled of pinion, bruised of head."

I hardly need to add that Sarett's poetry makes no special point of the injurious effects of the white man's religion. Rather he stresses the destructiveness of the total impact of civilization on the man of nature, whether the civilizer comes in the guise of priest, trader, treaty-maker, soldier, or political governor.

Yet the Indians—the actual Indians, whom Sarett knew and loved—have saved something, in their lives and in their songs and oratory, of the unspoiled man of nature. Therefore Sarett passionately savored that wisdom which he had already, before their further instruction, apprehended in his own heart.

Here I can only state broadly that the wisdom has a density, a bitterness that will bring the proper reader back to it many times. He will observe, for example as in "Granite," the comfort which may be had from natural things, as the poet petitions the granite hills:

Let fall your cowl of calm blue dusk on me,  
The mantle of your cool tranquility.

Or he will turn with the poet for inspiration to the winds, as in "Hang Me Among Your Winds," and he will receive what hints of a super-natural God the natural world may offer as when, in the fine hitherto-unpublished poem, "Bird's Eye," Sarett sees lakes below a mountain pass:

as if the bowl  
Of sky had fallen from the hands of God,  
And shattering itself upon a knoll,  
Lay littered on the sod.

He may see the possibilities for human perfection in a dew drop, for intellectual honesty and emotional clarity in the clear movement of a mountain stream, the straight movement of an Indian's speech.

If the stress of the poems is on nature as guide and comforter, there is, too, a darker wisdom: the unpredictable agony of nature, as in "Four Little Foxes," perhaps Sarett's most tender poem, gaining in its power to move us by its complete avoidance of sentimentality; or the powers of destruction loose in the natural world, as when the poet addresses a frightened deer:

I knew your frenzied rocky run, the burst  
Of lungs, the rivers of fire in every vein;  
I knew your foaming lip, your boundless thirst,  
The rain of molten-hammering in your brain.

And there is the long, strange narrative poem, "Tamarack Blue"—on its surface so plainly a narrative of an Indian mother's love betrayed, in its depths so ripe with understanding of the sometimes incredibly easy spoliation of natural life and natural impulse.

But without referring to each separate poem I cannot complete even this highly general acknowledgment of the poetry's density, and shall not, in any event, continue to do here clumsily and prosaically what is the proper work of the poems themselves.

The work of the poems and of the man who wrote them, is consummately described by Sandburg: "And so Sarett . . . with tall timbers, fresh waters, blue ducks, and a loon in him. The loon, a poet's bird for sure, is here."

When the poet's bird is so manifestly present, the reviewer does well to stop speaking and begin listening. And there, as one of Sarett's own Indian councilors might wisely conclude, "I have said it."

DON GEIGER

University of California, Berkeley

A CROSSROADS OF FREEDOM. THE 1912 CAMPAIGN SPEECHES OF WOODROW WILSON. Edited by John Wells Davidson, with a Preface by Charles Seymour. New Haven: Yale University Press, 1956; pp. xviii+570. \$6.00.

Of the very considerable number of books which were published during 1956 in connection with the centennial of Woodrow Wilson's birth, few, perhaps, will be of greater ultimate significance, and none, certainly, is of more direct and immediate interest to students of American public address than this compilation of the speeches Wilson delivered in the New Freedom campaign of 1912.

This interest derives not only from the intrinsic importance of the campaign itself, but even more from the fact that here in the texts of speeches previously unavailable we are for the first time, as Editor Davidson says in his Introduction, able to see with anything approaching completeness "the gradual hammering out in Wilson's mind . . . of the political philosophy that was to become the basis of his reform program during the first four years of his Presidency. . . ."

Except for his "Speech of Acceptance," delivered at Sea Girt, New Jersey, on August 7, and specifically because upon this occasion he felt the manuscript detracted from his effectiveness, all of Wilson's subsequent campaign addresses were delivered extempore, and were taken down in shorthand by his official campaign stenographer, Charles Lee Swem. And while a small portion of these were reconstructed in the late 1920's and used in a limited way by Ray Stannard Baker in the preparation of his *Woodrow Wilson, Life and Letters* (1927-39), the great majority still reposed untranscribed and, for all practical purposes, forgotten in Swem's notebooks as preserved at Princeton University and the Library of Congress.

Mr. Davidson's account of how he discovered, restored, and verified the texts of these speeches—some sixty in all, and ranging from impromptu rear-platform remarks to carefully prepared formal addresses—is impressive as scholarship and no less intriguing as a story in its own right. Some of the texts were checked and corrected by Swem himself; on several, a number of highly trained stenographers collaborated; nearly all were closely collated with newspaper accounts and other summaries. Indeed, on the whole, one gets

an impression of accuracy and reliability that may well set a standard for future studies in the textual reconstruction of speeches.

Equally impressive is the very useful critical apparatus with which the reconstructed texts have been surrounded. Without exception, each speech is supplied with a separate introduction. Ranging from a single paragraph to as much as two pages in length, these give the date, the exact place, and the time of day at which the address was delivered; present a running narrative of Wilson's activities since the address last recorded; and also include pertinent information concerning the chairman and the speech of introduction. Moreover, in many instances they provide analytical and evaluative comments concerning the content of the address—its general themes and significant lines of argument: whether these represent fresh ideas or are merely echoes of old ones; or whether, as is sometimes the case, earlier topics are now reappearing in clearer and more compelling form. In addition, a considerable number of the more important speeches are followed by comments summarizing press reaction, audience response, and, now and then, Wilson's own evaluation of his effort.

Besides the introductions to individual speeches, Mr. Davidson has supplied at various junctures longer transitional "bridges" of a factual and interpretative nature which, together with the speech texts and their immediately accompanying data, help provide a fairly coherent and developmental picture of the course of the campaign as a whole. The last of these "bridges" most interestingly tells the hour-by-hour story of Wilson's activities on election day, and includes the text of the informal remarks he made that evening to the crowd of Princeton students who marched to his home, after his election was assured. An unusually useful topical Index and a good selection of cartoons and photographs—many of the latter showing Wilson on the platform—likewise deserve comment.

The extent to which this rich mass of new speech materials will dictate a revised estimate of Wilson as a political leader or will compel a reinterpretation of the New Freedom campaign, are matters for the historian, rather than the rhetorician, to determine, and will, of course, depend upon thorough and prolonged analysis. So far as the student of speech making is concerned, however, even on the short-term view, this much may confidently be said: While what we here learn may not cause us to alter appreciably our notion of the kind of speaker Wilson was or to revise substantially our estimates of the sources from which his effectiveness sprang, it can hardly fail to add to his stature as one of the major figures in the history of American public address. The amazing versatility of the man, his ability to adapt with an almost unflinching sureness to a wide variety of audiences, his keen wit, his large intellectual powers, his essential integrity, his dignity—and yet his humaneness—but, above all, his unequalled ability to put the most sophisticated of ideas into simple and transparent language, and to do it without sacrificing the emotional compulsion and fervor that lie at the heart of persuasion—these are again and again evident in the newly transcribed speeches.

Whatever may have happened to Wilson in the years after 1912; whatever mistakes he may have made; however he may have changed to become the tragic and perhaps misguided figure of 1919, here, one is convinced, we have the privilege of seeing a truly great man at what may well have been his finest hour—and we see him as revealed through speeches which, in almost every sense, are also truly great. It is, indeed, a pity that scholars in our field have left it to a historian to supply us with this picture, and to do the job so admirably.

D.E.

REPRESENTATIVE AMERICAN SPEECHES: 1955-1956. Edited by A. Craig Baird. New York: H. W. Wilson Company, 1956; pp. 200. \$2.00.

For the nineteenth time A. Craig Baird has edited for "The Reference Shelf" a volume useful to students of contemporary public address. He reproduces eighteen speeches by seventeen speakers, with Eisenhower appearing twice. The editorial apparatus consists of an introduction, prefaces to each speech containing a description of the occasion and brief comments on points of rhetorical interest, an appendix of capsule biographies, and a "Cumulated Author Index" for the entire series, which began in 1937-1938.

Professor Baird does not profess to select the "best" speeches of the year, asserting merely that his choices "have had more than passing significance—through the weight of ideas, or delivery, or through some combination of these speaking factors." Probably each reader will wish that some of these selections had been quietly interred at the moment of utterance; but there will be no agreement on what should have been excluded, and most of us will cheerfully hope that the present editor will make the decisions for many years to come. I see little merit in Ezra Taft Benson's effort, but have no notion where to look for a better speech on our intractable farm problems. I cannot muster enthusiasm for Robert Blakely's "What Is a Free Society?" but can see evidence in what Professor Baird calls its "brisk, terse, and provocative" style that it might have been effective when spoken.

The addresses by Cornelius W. de Kiewiet, Harold Dodds, Patrick A. O'Boyle, and Nathan Perlman are among the best. Is it significant that two of these are university presidents, one an archbishop, and one a rabbi? Disregarding the possibility that the evaluation is subjective and idiosyncratic, students might find it interesting to speculate on the reasons for the superiority of these men. Speakers included in the volume, and not hitherto mentioned, are Alfred Gruenther (an excellent address), Learned Hand, Bower Aly (short but pointed and challenging), Lyn Hough, Donald Richberg, George Meany, Nixon, Stevenson (not at his best, but very good), Robert McCracken, and Paul Scherer.

The editor's introductory essay discusses the question: "How effective are the political speakers of the past twenty years as compared with those of our earlier public speaking history?" He finds our contemporaries to be inferior in "philosophic imagination," or largeness of vision and breadth of knowledge, and in style (with the notable exception of Adlai Stevenson). Only in moral courage and in delivery does he believe that the moderns are equal to their forebears. One need not agree with these opinions in order to admire the courage that leads to their inclusion in a compilation where they might easily have been avoided.

This is indeed a volume of *representative* speeches. I am not sure that I am agreeing or disagreeing with Professor Baird when I say that I can detect here no reason for complacency about the state of public address today.

NORMAN W. MATTIS

*University of North Carolina*

THE ART OF READING ALOUD. By John Dolman, Jr. New York: Harper and Brothers, 1956; pp. xi+292. \$3.75.

It is a rare textbook that delights while it teaches. *The Art of Reading Aloud*, third in the late John Dolman's series of textbooks on the speech arts, is just such a book. Thanks to the editorial efforts of his son, the philosophy and practical methods Professor Dolman used in teaching the interpretative art of oral reading are now made available to us.

This book bears evidence of the loving care given it by an enthusiastic and dedicated teacher. The user will probably find himself reading aloud from it in order to "share a rich enjoyment of the peculiar style, or humor, or personality of the writer." Whether Professor Dolman is wryly discoursing on our eye-minded age and the literary diet of children, or footnoting his rejection of the word "interpretive," his digressions and afterthoughts will be read with an appreciative chuckle.

Dolman's approach to the discipline of oral interpretation is sound and conventional. Initial chapters evaluate oral reading as an activity and set up standards of taste. A chapter on basic techniques for training the eye, voice, and ear gives special emphasis to differences in the abilities required for silent and for oral reading. The heart of the book—five chapters in all—discusses the specific problems and techniques involved in reading poetry and verse. Observing that "If we concentrate on the problem of reading verse as well as we possibly can, the reading of prose will take care of itself," the author devotes almost half of his space to the former. Moreover, he makes a point of reversing the customary order of considering "meaning, mood, and music," and begins with the musical rather than the conceptual aspects of verse. He uses his own and the reader's experience with musical rhythms as a basis for exploring the rhythmical patterns of verse in order eventually to achieve a "two-level, body-and-mind" response. His approach to scansion is somewhat unusual and far more enlightening than the average textbook treatment of prosody. Other chapters are concerned with rhythmical and formal devices in free verse, and with the non-formal characteristics of poetry.

Two final chapters discuss the communication of meaning through emphasis, pitch, timbre, and the like, as well as various problems of pronunciation. Here the author's approach presupposes the student's ability to read phonetic transcription, at least to the extent of recognizing variants in pronunciation. A chart of the International Phonetic Alphabet is appended.

The relatively small size of the volume reflects the absence of an anthology. Approximately two dozen complete selections appear in the book, fifteen of which are in the Appendix. All are used for analysis or to illustrate principles under consideration. Some of the analyses make familiar material seem fresh and vital again, and invite its re-reading.

Yet, with all of its strengths, a problem may arise with the adoption of this book. It will not teach itself. Parts of it require presentation by a markedly competent teacher. One untrained in the author's techniques and insufficiently familiar with the rhythmical concepts that are basic to metrical and musical forms might find a major portion of the material unusable. The solution, of course, would be for the teacher to examine these chapters, and then resolve to attend to any remediable deficiencies that are detected.

The entire book is enriched by Professor Dolman's experiences with literature and its makers, particularly with those whom he heard read their own poetry aloud. A Foreword has been contributed by Professor Frank M. Rarig.

FRANCINE MERRITT

Louisiana State University

THE ART OF INTERPRETATIVE SPEECH. Fourth Edition. By Charles H. Woolbert and Severina E. Nelson. New York: Appleton-Century-Crofts, Inc., 1956; pp. viii+676. \$4.50.

The fourth edition of Charles H. Woolbert's *The Art of Interpretative Speech* is fundamentally the same as the first, which appeared some thirty years ago. In this latest version, as in former revisions, the co-author is Severina E. Nelson, who was one of Dr. Woolbert's colleagues at the University of Illinois.

The new edition has omitted very little of the older volume. Some parts have been pruned; some paragraphs placed in new sequences. A number of illustrations from Victorian literature have been replaced with examples from the twentieth century. References to performers popular in 1945 have occasionally been changed to more recent examples. Greater brevity and directness make for a more forceful style. Timely examples make for better student motivation.

Only in the general methods of exposition used throughout the volume have any significant changes been made. No longer are terms first discussed and then defined. The illustrations for interpretative techniques now have prefatory explanations. Frequently a key line or stanza is quoted and analyzed before a long passage appears. The student's work is thus guided. His progress is illuminated.

One of the best changes in organization is the removal of vowel and consonant drill material from the chapters on vocal technique. Such exercises now appear in an appendix: "Vocal and Articulatory Improvement." Thus they no longer interrupt the discussions. Furthermore, the separate appendix is more convenient to use whenever such assignments are appropriate.

Entirely new in this revision are the references to recordings for study. Following an excellent short list of recorded plays and poems, there is a stimulating section on listening projects for improvement of vocal quality. Other listening projects are suggested for vocal force, tempo, and pitch, as well as for choral interpretation. Enough details are given so that the busy teacher can be relieved of giving further instructions.

Those who are acquainted with Woolbert and Nelson will like the fourth edition better than the third. Those who are looking for a textbook for a college course in fundamentals of interpretation will do well to consider adopting it.

EDYTH RENSHAW

*Southern Methodist University*

COMMUNICATION: HANDLING IDEAS EFFECTIVELY. By Roy Ivan Johnson, Marie Schalekamp, and Lloyd A. Garrison. New York: McGraw-Hill Book Company, Inc., 1956; pp. x + 361. \$4.50.

Here is a new textbook adapted to the responsibilities common to three of our educational fields. For whether the field be named Speech or English or Communication, the student must be taught to write, to speak, to read, and to listen.

The book is an approach to all aspects of communication. It is unified by the concept that the whole person is essential in each situation in which communicative skills are involved. The point is stressed that the communi-



cator cannot at any time be separated from the idea which he seeks to communicate.

With this unity in mind the authors have first brought the student and the teacher—for the book is aimed at the teacher as well as the student—into contact with the basic problems of research, under the guileful title of "The Pursuit of Knowledge." Then follow two chapters on reading, in which the approach is intelligent, without being either minute or ambiguous. "The Hearing Ear and the Seeing Eye" enlarges the concept of gathering usable knowledge through the senses. Here the kinesthetic elements of word sense and the "impact of imagery" are suggested to the student in such a manner that his "gathering" of knowledge, his critical judgment in selection, and his sense of vividness are carried over into his own communicating with a similar force and clarity and vividness.

The pages on linguistics are equally well co-ordinated, and are written with concreteness and simplicity. The argument for using figurative language with strong images comes to the student as a natural part of "the job of words." And this discussion merges logically into the pattern of the mind and its necessity for expression with the tools that it has: words and their pronunciation, their spelling, words spoken and heard, words written and read. Along with these sections of the book, there is a brief, conventional, but adequate discussion of sentence patterns.

The threads of the book merge into the expressive skills—the art of discussion, the making of written and oral reports, letters social and business. Finally the student is guided into editing his own writings on the criteria of a critical self-analysis, with improvement as the motive. A forty-two page "Guide to Usage" at the end of the book readily furnishes the student with the standards he may need.

*Communication* is a work well done, unified and apt in its treatment, clear in its purpose, and usable in departments of Speech, English, or Communication.

MERRILL G. CHRISTOPHERSEN

University of South Carolina

**THEATRE SCENECRAFT.** By Vern Adix. Anchorage, Kentucky: The Children's Theatre Press, 1956; pp. xx+284. \$6.50.

An examination of Vern Adix's *Theatre Scenecraft* will give directors cause to regret they have not had the good fortune of working with the author. It repeatedly testifies to his experience, craft wisdom, and the practicality of his approach to problems of scene construction.

The volume, as its straightforward title may suggest, is essentially a primer or manual for individuals making a first or early excursion into the domain of the theatre technician. It immediately comes to grips with the problem of acquainting the newcomer with the backstage area. The subsequent fifteen chapters not only provide information about essential tools, instruments, and materials, but progressively outline standard methods of construction and painting, suggest ways of achieving special effects, provide a guide for the selection of properties and furniture, and clarify principles of color, light, and design.

The weakness of the book lies in its organization which, in spite of an implied respect for the natural sequence of technical problems, may at times

confuse the newcomer. Thus while the importance of an initial or early discussion of basic stage facilities cannot be denied, one may question the wisdom of including items such as special shifting devices among these orientation materials, particularly when a later chapter is specifically devoted to "Rigging and Shifting." In like manner, one may argue that corner blocks, even though made of plywood, might be discussed more effectively in the chapter on "The Flat and Flat Scenery" than in one devoted to lumber and other building materials. This tendency to extend subject divisions beyond their natural boundaries and to ignore some natural relationships may operate to a disadvantage for many students.

On the other hand, it must be conceded that Professor Adix has succeeded in providing a great quantity of technical short-cuts. He has also demonstrated an honest concern for the small-budget theatre and much of his text has been written with an eye to economy. Fortunately, this is not a false economy, and neither service nor flexibility is impaired by it.

This volume will, undoubtedly, be put to good use by many theatre departments and organizations, and it will only be a disappointment to those asking that it serve as more than a fundamental or introductory text. It is by no means an answer to those seeking an extensive treatment of design elements or a text devoted to the articulation of the stage space. That book must still be written.

LELAND ZIMMERMAN

*University of Florida*

**SPEECH DISORDERS: PRINCIPLES AND PRACTICES OF THERAPY.** By Mildred F. Berry and Jon Eisenson. New York: Appleton-Century-Crofts, Inc., 1956; pp. 573. \$6.75.

The approach used in this textbook is traditional. It develops the nature of normal and defective speech before attention is directed to the specific areas of speech correction. These areas are then classified as retarded speech, articulation, voice, stuttering, cleft speech, cerebral palsy, aphasia, and hearing. A heavy emphasis on the child-speech relationships is made. The Appendix contains nearly one hundred pages, covering the muscular and neural mechanisms for speech, clinical materials such as speech tests, hearing tests, case history forms, etc.

The authors state in their Preface that "our purpose in writing this book has been to present comprehensive and systematized knowledge of the chief disorders of speech." They have done so. One is aware that a great deal of the research carried on during the past fifteen years has been reported and documented. Teachers and students will appreciate this.

The authors also state that their book is intended for "the student beginning his major study in this field" and "for a fundamentals course in speech correction entailing six to eight semester hours of credit." But comprehensive and systematized knowledge as here developed may present problems for beginning students. Even though the title suggests an emphasis on therapy principles and practices, these are not so clearly delineated as this reviewer would wish. They tend to be lost in the voluminous citations of research and the technical reporting. No real emphasis on counseling as a therapy principle or practice is made. The written style often varies from a casual "editorial we" to the jargon of an eclectic, objective, and word-conscious researcher.

I asked one of my mature but beginning students in speech therapy to examine this text. His report was that he would like to have it as a source book, but that he found it extremely difficult to read. I am inclined to agree. Excellent teaching and clinical experience would, of course, help in resolving the reading difficulty. In my judgment, however, the book is geared a cut or two above a beginning course in speech correction. Readers will get the impression that it was written for well-informed instructors—not for beginning students.

Despite these observations, *Speech Disorders* does fill a need in the area of speech therapy. It is an up-to-date source book. It presents a challenge to the reader to master the language forms which help us to think "professionally." It is a needed symbol of the solid footing which speech therapy has achieved as an educational and professional discipline. For these things, and for the obvious energy and quite careful editing (though one Western author may be piqued for a proofing error in his name) which went into this work, the authors and publishers are to be congratulated.

NORMAN W. FREESTONE

Occidental College

MASS COMMUNICATION. By Erik Barnouw. New York: Rinehart and Company, Inc., 1956; pp. 280. \$3.50.

Since general introductions to mass communication are few, Mr. Barnouw's book should be welcome. Large in readability and unobtrusive in scholarship, it should appeal to the general reader, the high school student, and the college freshman.

Main divisions of the work treat the history, psychology, media, and sponsors of mass communication. "History" includes sketches of the rise of the periodical press, motion pictures, radio, recording, and television in the United States. "Psychology" is based upon an interpretation of the writings of Sigmund Freud. Descriptions of the media are the best part of the book, and the description of radio broadcasting is the best of these. Sponsors of the mass media are seen as business, government, other organizations, and the general public. At the end of each main division is a short reading list of relevant books, and at the end of the whole a most useful index.

Together with part-time instructors, Mr. Barnouw is the radio-television-film faculty at Columbia University. In co-operation with Columbia University Press, he is editor of the Center for Mass Communication. His writings include *Handbook of Radio Writing* (1939 and 1947) and *Handbook of Radio Production* (1949).

By stating no purpose for the present book and attempting no direct definition of its subject, Mr. Barnouw leaves two important matters to the imagination of his reader. The jacket is fairly explicit, claiming that this "will be a valuable reference book because of its thoroughness and scope"; but full candor should record that the person who wrote the copy for the jacket probably held a partisan view.

KENNETH HARWOOD

University of Southern California

TEACHING LANGUAGE ARTS IN THE ELEMENTARY SCHOOLS. By Ethel L. Hatchett and Donald H. Hughes. New York: The Ronald Press Company, 1956; pp. 426. \$4.75.

This book has apparently been written to be used as a basis for planning a language arts program in any elementary grade. The authors have covered all phases of such a program. Obviously they are familiar with the classroom situation, for many of their suggestions and instructional methods can be adapted to the needs of almost any group.

In Chapter III the needs and interests of each age group are analyzed. This, I think, is one of the most helpful sections of the book. It provides a springboard for selecting activities to develop language arts skills in the children. If a teacher knows what she is working toward, and how much she can expect of her students, her planning will be more effective.

The section on teacher and pupil planning is also valuable. Every person who believes in teaching the child to think for himself can see the need for teacher-pupil planning. For the inexperienced teacher, however, it is often hard to know just how far the planning should go. Hatchett and Hughes have not only shown the necessity of teacher-pupil planning; they have included helpful examples of and suggestions for actual planning situations.

Anyone who needs information on the teaching of language arts in the elementary school will find this book useful. It is, indeed, a functional text.

P. MERVILLE LARSON

*Texas Technological College*



# NEWS AND NOTES

FRANKLIN R. SHIRLEY

## SUMMER WORKSHOPS AND CLINICS

The University of Houston's annual two-week workshop for high school students will be held this year from July 22 to August 2, with courses in debate, public speaking, radio-television, and drama being taught by regular University faculty members. The tuition fee of twelve dollars a course also covers recreational activities and sight-seeing trips. In 1956, more than sixty students, representing eighteen high schools in Texas, Oklahoma, and Louisiana, attended the workshop. Robert L. Scott, chairman of the speech department, is in charge.

Alabama College will conduct its regular speech workshop for high school students from June 10 to 22. The program is under the direction of Andrew J. Kochman and John B. Ellery, assisted by Betty Jo Benton and Barbara Joiner. Also beginning on June 10, Alabama College will again sponsor a six-week Residential Speech and Hearing Clinic, under the direction this year of Sara Ivey. Allan L. Richards will serve as clinical supervisor.

The tentative dates for Wake Forest College's annual high school forensics workshop are July 8 to 13.

The Speech Arts Division of Mississippi Southern College will offer two workshops for teachers. The first, featuring supervised direction of high school and college students in drama, debate, and oral reading is scheduled for June 15 to 29. A workshop in speech correction and audiology will be held in July, with exact dates to be announced.

The fifth annual English Language Institute for Foreign Students will be held at the University of Florida, June 28 to August 30. The Institute offers intensive instruction in written and spoken English, and is especially designed to prepare foreign students to undertake work in American colleges and universities. Individual and group instruction in the classroom are supplemented by a program of social and recreational activities in which English conversation is stressed.

## STATE ASSOCIATIONS

Approximately two hundred persons attended the first annual Speech and Drama Conference held at the University of Virginia on February 15, and sponsored by the Virginia Speech and Drama Association, the Virginia High School League, the Bureau of School and Community Drama, and the University's department of speech and drama. Karl R. Wallace, chairman of the department of speech at the University of Illinois, was guest speaker at the conference luncheon. His topic was "More Than We Can Teach." Included in the Conference were demonstrations of stage lighting, audio-visual teaching aids, and speech correction and audiology equipment. In addition, there were sectional meetings on oral reading, public speaking, discussion, debate, curriculum planning for secondary schools, the one act play, and practical methods in speech correction and audiology.

The Georgia Federation of ICEC, which is now affiliated with the Georgia Educational Association, held its spring convention in conjunction with the meetings of that Association in Atlanta, March 21-23. Guest speakers were Paul Witty of Northwestern University, whose topic was "The Gifted Child," and Mary Numbers of the Clarke School for the Deaf. A joint session with the Georgia Speech Association featured a panel on "Vital Issues Concerning Speech Correction in Georgia," with Mamie Jones, Consultant, Education for Exceptional Children, Georgia State Department of Education, as moderator.

#### THEATRE

The 1956-57 program of The Maskrafters, dramatics group at Georgetown College, included *Christ in the Concrete City* by Phillip Turner, the group's touring religious play, *Zeal of Thy House*, *The Tempest*, and *Night Must Fall*. O. R. Corey directed.

During the first season in its new building the University Theatre at the University of Alabama presented *Romeo and Juliet*, *Grand Tour*, *Winterset*, *Anastasia*, *The Far Off Hills*, and *Mr. Roberts*.

The major spring production at the University of Florida was *The Crucible*, directed by Leland Zimmerman.

On March 2 the University of Georgia took its production of Giraudoux's *Tiger at the Gates* to Augusta, where it was featured in the Medical College of Georgia's Concert Series.

The schedule of the Stover Theatre at Stetson University during the current season included *The House of Bernarda Alba*, *Cymbeline*, *A Sleep of Prisoners*, *Summer and Smoke*, and *The Miser*.

Two plays in the round, *The Caine Mutiny Court Martial* and *Pajama Game*, were presented recently at the Wake Forest College Arena Theatre.

Among the productions of the Louisiana State University Theatre last winter were a stylized version of *Tales of Hoffman*, Lucienne Hill's translation of Anouilh's *Thieves' Carnival*, and *Julius Caesar*.

#### RADIO AND TELEVISION

The department of speech at Auburn is presenting over the Alabama Educational Network a series of television programs that have extended throughout the academic year. Frank Davis, head of the department, opened the series with twenty-four half-hour programs on public speaking. William S. Smith followed with twelve units on group speaking, and Donald Harrington is now presenting a series on speech correction. The Department is considering the possibility of a continuous series of programs in speech, repeating subjects at intervals of two or three years.

The Houston Council for Aphasic Children, the first known parent group of this type in the nation, is sponsoring a television series over KUHT, the University of Houston's educational television station. Under the title of "Hope for Aphasic Children," the programs feature outstanding professional people in the fields of psychology, special education, and speech pathology. Ray Battin is producer and director.

WTJU (for "Thomas Jefferson's University"), a non-commercial FM station operated by the department of speech and drama at the University of Virginia, went on the air with a five-day a week, three-and-a-half hour daily schedule, starting February 25. Featuring classical music and high fidelity recordings, the station's schedule also includes newscasts and several special

series, among them "The People Act" and "The Jeffersonian Heritage." George P. Wilson, Jr., director of radio-television at the University, is in general charge of the station's operation, with Arthur Prosper serving as station manager, and Roderic Collins as program director.

#### PERSONALS

Francis Cartier has recently been promoted to Associate Professor of Communication at Air University, Maxwell Air Force Base, Alabama.

Jay Sanders, instructor in radio and television at Auburn, plans to return to Northwestern this summer to continue his work toward a Ph.D. in television.

Sara Sanderson, who last year was doing graduate work at Southern California, is now teaching radio and assisting in fundamentals and interpretation classes at Georgetown College.

William H. Wilson is a new member of the faculty of Martin College, where he is in charge of the forensics program.

Malcolm McCoy, formerly of the University of Virginia, is now director of the speech and hearing clinic at the Bowman Gray School of Medicine, Wake Forest College.

Earle Ray Payne has recently joined the faculty of Cumberland College.

Wesley Wiksell, professor of speech at Louisiana State University, addressed members of the Executive Communication Course of the American Management Association in New York City last January.

J. Jeffery Auer, chairman of the department of speech and drama at the University of Virginia, will teach at Wisconsin during the coming summer session.

Ester E. Eby is offering an experimental course in vocabulary building at the University of Houston. The course, which is sponsored by the department of speech, meets once a week, and student and faculty participation is voluntary.

Robert Crist, who has been doing graduate work at the University of Florida during the past several years, has accepted a position in theatre at the University of Wichita.

Wendell Johnson of the State University of Iowa, recently spent several days on the University of Florida campus lecturing and conferring with advanced students in speech pathology.

# SOUTHERN SPEECH ASSOCIATION SUSTAINING MEMBERS

May 1, 1957

## ALABAMA

### ANNISTON

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William P. Dorné  
Donald Harrington  
Mary V. Moore  
William S. Smith

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Frances M. Meeks  
*Birmingham Southern College:*  
M. Fred Evans  
*Phillips High School:*  
Ottie Huff  
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Barbara Joiner

### CULLMAN

*Cullman High School:*  
Marvin L. Tuttle

### MAXWELL AIR FORCE BASE

Joseph H. Mahaffey  
F. A. Cartier

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May G. Carlin

### MONTEVALLO

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A. J. Kochman  
*Alabama College:*  
John B. Ellery  
Laura F. Wright

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Frances Beckelheimer  
Lillian O. Dubin  
Mary V. Dearstone  
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Marion Galloway  
T. Earle Johnson  
Rebecca Ragsdale  
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Louise M. Ward

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Mary L. Gehring  
Charles S. Ritter

### DUNEDIN

*Pinella County Sp. Therapist:*  
Barbara A. Hardin

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Robt. L. Christ  
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 Eunice Horne

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 Bob F. Owen

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 Wm. E. Brand  
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 Correction:  
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 Emory University:

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 George A. Neely  
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 Claude Hayes  
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 Mary Pate  
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 Louise A. Sawyer

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## IOWA CITY

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 Orville Hitchcock

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Wartburg College:  
 Robt. G. Smith

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## KANSAS CITY

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 Mrs. Samuel T. Coker

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Kansas State College:  
 John L. Robson

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Dale Faughn

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Pearl Buchanan

**WILMORE**

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Gladys Greathouse

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Mrs. Neville McCracken

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*Louisiana State University:*  
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Clinton Bradford  
C. Cordelia Brong  
Giles W. Gray  
Charles L. Hutton, Jr.  
Francine Merritt  
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Wesley Wiksell  
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Irma Stockwell

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*Houston Speech & Hearing Center:*  
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Patrick Welch  
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P. Merville Larson  
Annah Jo Pendleton

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Robert B. Capel

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Nina A. Uerser

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Aloysius J. Blume

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Gene Reynolds

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Cecie May Burke  
Lola Walker

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Jennie L. Hindman  
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Robert C. Jeffrey  
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## PETERSBURG

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Bernardill F. Dabney

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*University of Richmond:*  
Bert Bradley

## WARWICK

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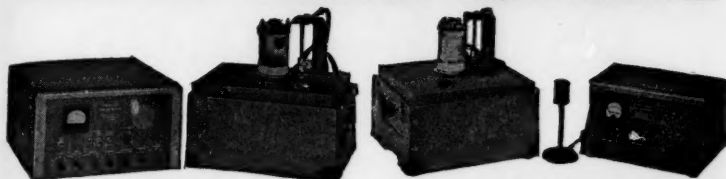
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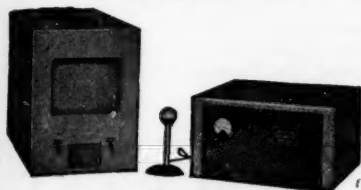
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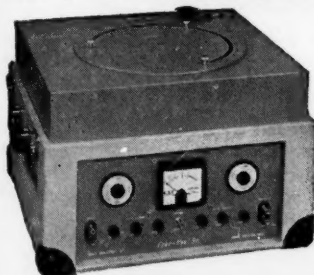
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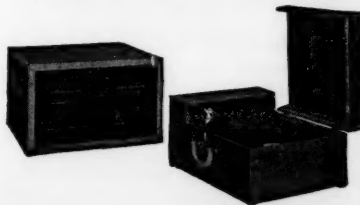
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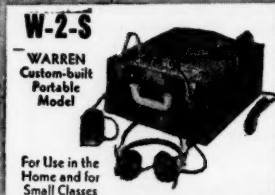
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